

II. INTERCULTURAL COMMUNICATION

II. МЕЖКУЛЬТУРНАЯ КОММУНИКАЦИЯ

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RUSSIA AND CHINA: CULTURAL DIALOGUE IN FIELD OF ART IN XX CENTURY

***Abstract.** The article is devoted to the problem of occurrence and development of cultural communications between Russia and China in XX century. The main objective of the article is to analyze the way cultural communications change from mutual interest to promising partnership in the sphere of art, the way of forming and developing cultural dialogue between two countries influenced by political, economic and social factors. The main historical periods during which political relations between Russia and China have direct influence on the development of cultural dialogue are distinguished. Methods of selection, generalization, analysis and comparison of scientific literature are used to achieve the set goals.*

***Keywords:** Russia, China, cultural dialogue, cultural communication, art, literature.*

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РОССИЯ И КИТАЙ: ДИАЛОГ КУЛЬТУР В СФЕРЕ ИСКУССТВА В XX ВЕКЕ

***Аннотация.** Статья посвящена проблеме возникновения и развития культурных коммуникаций между Россией и Китаем в XX веке. Основная задача исследования – проанализировать как менялись межкультурные коммуникации от взаимного интереса до партнерских и перспективных взаимоотношений двух стран на примере искусства, как формировался и развивался диалог культур под влиянием политических, экономических, социальных факторов. Выделены основные исторические этапы влияния политических взаимоотношений между Россией и Китаем на развитие культурного диалога. Для достижения поставленной цели были использованы методы сравнения, изучения и анализа научной литературы.*

***Ключевые слова:** Россия, Китай, культурный диалог, межкультурная коммуникация, искусство, литература.*

In XX century a dialogue between Russia and China as a form of intercultural communication in the sphere of art appeared. Cultural dialogue means interaction between mediums of different values, during which some values become reflected by mediums from other culture. The concept of culture contains such spheres as beliefs, knowledge, cultural values, and historical experience. In XX century culture has become the sphere of interrelation between two countries, their mutual beneficiation. Art, being an aspect of human's cultural life, has in initial role in the intercultural dialogue. Cultural interrelations between Russia and China appeared because of geopolitical and economic reasons. Mutual borders and trade led to raising interest between two countries. Changing political and economic aspects impact the shape of intercultural communication between two countries. Five stages of intercultural interaction between Russian and China should be distinguished, at the governmental

and regional levels [1]. Let's consider the formation of the cultural dialogue between Russia and China, using the example of interaction in the field of art.

First Stage – connection between two equilateral empires (mid-19th century to the end of 1917). During that period Russia and China signed great amount of treaties and international legal acts. In the 1860 Russian embassy in China as a result of successful economic and political relations was opened. Cultural dialogue between two countries would start to develop during that period. In Russia, at that time, Chinese culture was represented mainly by products of decorative and applied art. Those were indisputable source of inspiration for the Russian poet Nikolai Gumilyov. Lots of Chinese rarities were concentrated in the Catherine Palace, which became the source of Gumilyon's interest in Chinese culture, philosophy and poetry. That interest led to creation of poem «The Journey to China» in 1910, unfinished poem «Two Dreams» in 1918 and «collection of Chinese poems» named «Porcelain Pavilion. Chinese poetry» in 1917 [2: c. 94].

At the turn of the 19th-20th centuries Russian theater culture, in search of a universal path for theater development, actively turned to the cultural heritage of the East. K.S. Stanislavsky turned to the Japanese and Chinese theatrical tradition. Elements of acrobatic training were included in the basics of acting skills. V.E. Meyerhold uses such principles of Chinese theater as minimalistic style in his scenic design [3].

Russian culture, especially literature also had an influence on Chinese national culture. The poem called «Russian Fable» appeared in Shanghai in 1872. It was a translation of I. A. Krylov's fable. A. S. Pushkin was firstly mentioned in the «Bulletin or Russian political events» magazine, published in Shanghai in 1900. «The Captain's Daughter» was one of the first translated works, published in 1903 [5: c. 112]. The time period from the end of the 19th century to the beginning of the 20th century can be characterized as the time of emergence of mutual cultural interest – the emergence of dialogue in the field of culture.

Second stage – the shaping of interrelation between Russia and China (1917-1949), the time of relations between two countries with different political systems.

During that period interrelations were highly affected by revolution process. China faced real revolution in literature. Since 1920, Chinese readers have been getting acquainted with the works of Russian writers such as A.S. Pushkin, N. V. Gogol, L.N. Tolstoy, A. M. Gorky and others, because of «Monthly Novels» magazine published by Mao Dun. In 1930 works of such Soviet writers as V. V. Mayakovsky, A. A. Fadeyev, A. S. Serafimovich were translated into Chinese. Chinese writer and critic reacted to the success of Russian literature in China: «...because Soviet culture does not aim to replace other culture with itself» [5: c. 236].

During that period much attention was paid to Chinese culture in Russia. The Institute of the East was founded in 1920 in Moscow and Saint-Petersburg. In the 1921 All-Russian Union of Oriental Studies Experts was founded. Intercultural exchange had been growing. Philologist and Sinologist V.M. Alekseev published translation of «The story of weirdness from Lao's cabinet» by Chinese writer Bu Sun Lin. His translations played an important role in the study of classic poetry and literature in Russia [5: c. 247].

Third Stage – the Rise of interrelations (1949-1960). During that time in China there won the revolution, which led to the appearance of People's Republic of China. A model of friendly cultural relations between two countries with similar political and social regimes was formed, favorable conditions were created for a cultural dialogue between USSR and PRC, agreements on cultural exchanges were been signed. The translations and publication of Soviet literature reached unprecedented proportions. The novel «How the Steel Was Tempered» written by Nikolai Ostrovsky was officially recognized as one of the best social-realism novels, it was studied by all Chinese youth [4: c.159]. Soviet films also were praised in China. The military patriotic film called «Private Alexander Matrosov» about life of 254 guard rifle division's private was the first foreign dubbed film in China [4: c. 160].

Soviet songs such as «Oh, viburnum blooms in the field by the stream» composed by M. Dunaevsky in 1950 and «Ural Rowan» composed by E. Rodygin in 1953 became popular in China. Both of them are dedicated to the feeling of love, which

is familiar for people of both countries [4: c.161]. Successes of those works of art testify to the established Sino-Soviet cultural dialogue.

Fourth stage – ideological and political differences emerged between Russia and China, causing a confrontation (1960-1990). During that period relations between two countries were at the state of stagnation, which affected the sphere of art and cultural dialogue was interrupted [1].

Fifth stage (Modern Stage) – policy of reforms led to restoration of relations, cultural dialogue was normalized. In 1992 leaders of two countries signed the cultural cooperation treaty – Russian-Chinese cultural dialogue has faced new highs.

So, it is possible to conclude that cultural communications between Russia and China, which emerged at the turn of the 19th and 20th centuries, actively develop and lead to the emergence of a cultural dialogue, which is proved by examples of relations in the field of arts. The impact of political and economic factors on the development of intercultural communication is also clearly traced. The formation of mutually beneficial cultural cooperation in the form of the dialogue with the preservation of the specificity of each of the cultures is due to the established constructive partnerships.

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